

Appendix C: Statutory Eligibility Requirements for Non-profits

Description of Global Writes

Global Writes (GW) is a nonprofit organization promoting literacy, communication and collaboration among young people through the integration of performing arts and technology resources. We lead or assist in the development of projects and programs with local school districts, independent schools, government agencies, and other nonprofits, creating opportunities for students to develop as creative writers, and to share their original pieces in workshops and through performance. We promote the use of a variety of digital technologies, including videoconferencing and web collaboration tools, to provide venues for sharing and performing that bridge the boundaries of school, community, region, and even nation.

(1) The applicant's record of significantly improving student achievement

Originally, **GW** grew out of a 1998 collaboration of Bronx schools with the **DreamYard Project**, an arts education organization offering teaching artists residencies in K-12 schools. Later, that collaboration, **Bronx Writes**, became the subject of a 2003 **Arts in Education Model Development and Dissemination (AEMDD)** research grant from the **U.S. Department of Education: POETRY Express (PE)**. **PE** focused on the impact of elementary and middle school classroom residencies teaching the art of performance poetry using videoconferencing to connect the classrooms for student sharing and poetry slams.

The **PE** project employed a quasi-experimental design to examine the impact of the treatment on students. The study followed two cohorts of students through each of the three project years and into a no-cost extension year. Students and teachers in six schools comprised the treatment group,¹ and students and teachers in four demographically similar schools comprised the

¹ One of the treatment schools was broken into three schools after the baseline year.

comparison group. Each treatment school was matched to a comparison school based on similarities in baseline school-wide demographic and achievement data. Results of analyses of student achievement test scores indicated that sixth grade treatment group students outscored sixth grade comparison group students on the 2007 New York State ELA test. On the test for English language learners (ELLs), 67 percent of ELL treatment students made statistically significant gains of at least one performance level from Year One (spring 2004) to Year Four (spring 2007) compared to only 46 percent of comparison group students. Although these gains were not statistically significant the data suggest that the program may have an opportunity to impact ELL students.

Global Writes then sought to bring this proven model of institutional collaboration and arts integration to communities elsewhere in the United States, providing the structure by which communities of student performance poets can share their work. We build on existing local partnerships between schools and arts organizations, or help develop new local partnerships, that can implement writing and performance workshops. A second **AEMDD** grant in 2006, ***Honoring Student Voices (HSV)***, replicated the model in New York City and Chicago with an existing partnership between **Chicago Public Schools** and **Young Chicago Authors**.

To measure progress toward these goals, the evaluation of HSV employed a mixed methods cluster randomized design. ***HSV*** study schools were identified via random selection from a pool of eligible schools in each city and then randomly assigned to the treatment or control group. Findings were mixed for this project and provided less clear results than in the ***PE*** project, however the evaluation documented that, in NYC across the three years of program overall, mean NYS ELA scale scores increased over time from baseline (2006) to the final year

of implementation (2010), for both groups; the mean scale scores of the EP students in the treatment group were significantly higher than the EP students in the control group from 2006 to 2010. As well, the rate of change in mean scale scores was significantly different for the EP students in the treatment group compared to the students in the control group.

In Chicago, reading test scores also increased across the three years of implementation [pre-implementation (2006) to post-implementation (2010)] for EP students. Overall, mean scale scores were higher for the treatment group than for the control group from 2006 through 2009, but not in 2010. The varied results of the HSV project suggested that the program may have had an impact on participating students and indicated a need for additional research on the project.

A third AEMDD-funded project is now underway with the **San Francisco Unified School District** and local arts partner **Performing Arts Workshop**. The collaboration among schools/organizations in three cities has been successful, and the experience has underscored the effectiveness of the **GW** model, its flexibility for adaptation, and its potential for growth. Data are not yet available for this project, however, the project completed the first year and anecdotal results suggest a strong implementation.

(2) The applicant's record of significant improvements in other areas.

Global Writes works to impact not only student achievement in English Language Arts, but also student motivation, engagement, and important 21st Century skills. These outcomes have been examined in previous research of the Global Writes model. For the **PE** project, student perceptions of changes were examined through the use of surveys of the treatment students a year after the project ended. Overall, students reported significantly more positive responses one year after the end of the **POETRY Express** program than they did at the start of the program (fall 2003). For example, significant increases were evident in students' pre- to post-program

academic motivation (e.g., enjoy going to school, follow school rules, enjoy learning new things, get homework done on time, try to do well in school) and literacy-specific motivation (e.g., read and write outside of school, share books with friends, enjoy reading and writing).

The sustainability of the initiative is an important outcome for the project and a goal of any good program implementation. Overall, teachers reported continuing to implement components of ***POETRY Express*** even after project funding ended. For instance, all former treatment teachers reported integrating art instruction, authentic assessment and poetry into class lessons in the follow up year to the project. Improvements in teachers' skills and confidence levels were also sustained beyond the program implementation years. All responding teachers reported they were at least somewhat skilled in teaching poetry and writing, and the large majority of them felt they could mentor other teachers in these areas either on their own or with some assistance.

For the ***HSV*** project, NYC treatment students made significantly greater gains than control students from fall 2007 (baseline) to spring 2010 in agreement with the statements about their enjoyment of school and writing. For example, after completion of the ***HSV*** program, 18.1 percent more treatment students agreed that they like going to school, whereas 8.9 percent more control students agreed with this statement. Similarly, 8.4 percent more treatment students agreed that they enjoy learning about new things, compared with 5 percent more control students.

Furthermore, across the three years of program implementation [fall 2007 (pre-implementation baseline) to spring 2010 (post-implementation)], several significant changes in NYC students' motivation toward learning were found. According to pre-post analyses of data from the *Inventory of School Motivation*, mean scale scores of both treatment and control groups declined

over time for three of the subscales, including “Effort,” “Competition,” and “Social Concern.” Notably, for “Effort” and “Social Concern,” mean scores of the treatment group exceeded those of the control group at both pre- and post-implementation. Similar cumulative analyses were not possible for Chicago since too few students had both matched data and consent available across implementation years in the analyses.

Results from teacher surveys indicated that after the final year of full implementation (spring 2010), participating treatment teachers generally reported confidence in their skills around teaching writing, poetry, and theater techniques. For example, more than three quarters of responding teachers reported that they were very skilled in teaching writing. Similarly, almost all teachers indicated they were somewhat or very skilled at teaching poetry. Additionally, all (100%) participating treatment school teachers reported using authentic assessment strategies in classroom activities, specifically for literacy instruction.

(3) The extent to which the applicant demonstrates that it has established one or more partnerships with the private sector to provide matching funds in order to help bring the project to scale.

Description of Partners

In Voices Inside Out, Global Writes will partner with its existed local arts partners, DreamYard in NYC, Performing Arts Workshop in San Francisco and a local teaching artist currently serving Chicago public schools to support a local fund raising effort for pooling together matching funds to support the mentoring component of this project. Local matching funds obtained from public and private funding sources will be used to support teaching artist residencies in the selected mentor schools in each city, as described in the budget narrative, section B of itemized budget. Mentor schools from the LEA’s which include San Francisco

Unified School District, Chicago Public schools and NYC Community School District 10 will also work with the GW team to seek continued local funding support for program activities within their schools for the full 5 year grant period. Letters of support from local arts organizations as well as the LEA's described in this section can be found in the Appendix G.

(4) The name of the LEA with which the applicant (a nonprofit organization) will partner.

For the proposed project, GW will partner with the following LEA's: Los Angeles Unified School District, Houston Independent School District and NYC Community School District 17. Each of these school districts has been identified due to the significant students population they serve of ELL's and special needs students. New York, Texas and California are three of the top 10 states in the nation serving English Language Learners (NAEP 2012). A Memorandum of Understanding for each LEA can be found in the Appendix G. Consistent with the Global Writes model, a local arts partner in each city has also been identified as a partner organization in the Voices Inside Out project. Global Writes has established a partnership with Young Audiences Houston, CalArts in Los Angeles and the Brooklyn Academy of Music in New York City to serve in providing local arts residencies to the targeted schools from each LEA. Letters of support from each arts organization can be found in Appendix G. These arts partners were strategically chosen due to their history in providing exemplary arts integrated programs to their local public school districts.

CalArts is the largest college-based arts education program for youth in the Greater Los Angeles area, committed is ensuring that the arts remain an integral part of education for young people coming of age under challenging conditions. It is the vision of the program to provide rigorous arts instruction that will:

1) challenge participants to explore their unique voices and expression, and create original

works of art and 2) connect participants to college opportunities in the arts and beyond. CalArts is committed to working with young people who are facing the challenge of successfully transitioning from adolescence to adulthood. This includes youth who are living in low-income areas incarcerated, homeless, learning English as a language.

Young Audiences Houston (YAH) , serving schools in Houston for 56 years, works with a roster of 78 teaching artists to provide 2,200 presentations a year, reaching 230,000 children, including schools, libraries, community centers, and hospitals within the Greater Houston area. YAH has been recognized as an exemplary chapter by the YA National chapter, and the YA National chapter is the first arts in education organization to receive the National Medal of Arts by the US Government. The mission of Young Audiences of Houston (YAH) is to educate and inspire children through the arts, to make the arts an integral part of the school curriculum, and to advance the field of arts in education through professional development and community partnerships.

BAM (Brooklyn Academy of Music) is a multi-arts center located in Brooklyn, New York. For more than 150 years, BAM has been the home for adventurous artists, audiences, and ideas—engaging both global and local communities. With world-renowned programming in theater, dance, music, opera, film, and much more, BAM showcases the work of emerging artists and innovative modern masters. BAM Education offers opportunities for lifelong learning in the arts. Designed to inspire adventurous thinking, its public and school programs serve students, teachers, kids, families, and adults of all ages.

In addition, each of these arts partners has a shared vision for supporting programs that lead to increased student achievement through the arts. Moreover, each of the arts partners believes, as

GW does that it is essential to leverage the use of new technologies as tools to motivate learning and support sharing and collaboration among students, teachers and artists.